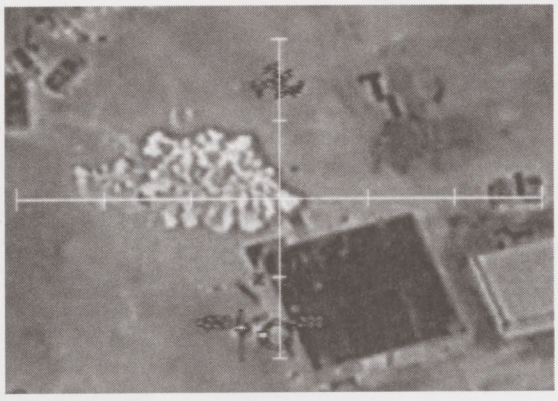
SAN FRANCISCO

CINEMATHEQUE

tender

encounters with the

minute and the



vast

FEB.MARCH.2005

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join

behind

upstairs

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Cover: Diane Kitchen's *Quick's Thicket,* plays Mar.17
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Steven Jenkins, *Outgoing Executive Director*

Above: Elvis Costello's album cover, *Almost Blue*

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On behalf of the staff, the curatorial committee, and the many volunteers who sustain us, I hope you come join us for a few evenings of cinematic provocation, revelation, or bliss.
Irina Leimbacher, *Artistic Director*

Above: Nathaniel Dorsky, *Threnody,* plays Mar. 3

contact

For up-to-the-minute information, visit **www.sfcinematheque.org**

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Yerba Buena Center for the Arts

Thursday Feb.10, 7:30 Pm
Oshima: *The Man Who Left His Will On Film*
Yerba Buena Center for the Arts

Sunday Feb.13, 7:30 Pm
Vanessa Renwick: Follow Me To Certain Death
California College of the Arts

Thursday Feb.17, 7:30 Pm
Amie Siegel: *Empathy*
Yerba Buena Center for the Arts

Sunday Feb.20, 7:30 Pm
Abigail Child: Seen Missing
California College of the Arts

Thursday Feb.24, 7 Pm
Walid Raad: The Atlas Group
California College of the Arts

Thursday March.3, 7:30 Pm
Nathaniel Dorsky: Tender Visions
Yerba Buena Center for the Arts

Sunday March.6, 7:30 Pm
Calcutta to Afghanistan To Teheran
California College of the Arts

Thursday March.10, 7:30 Pm
James Benning: Benning x2 + 27
Yerba Buena Center for the Arts

Sunday March.13, 7:30 Pm
(e)*motional*: Women Of Color Film Festival
California College of the Arts

Thursday March.17, 7:30 Pm
New Landscape Films by Hutton, Kitchen & Richardson
Yerba Buena Center for the Arts

Thursday March.24, 7:30 Pm
Still/Here: Two Films Of The City
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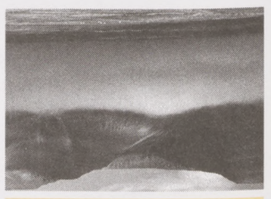

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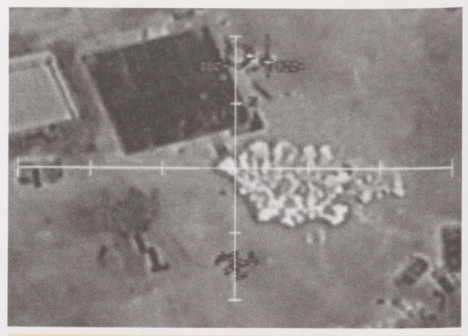

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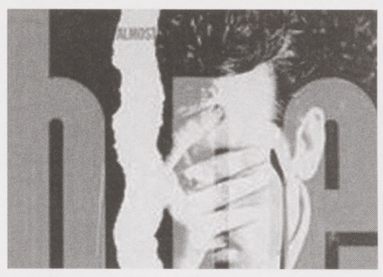

upstairs

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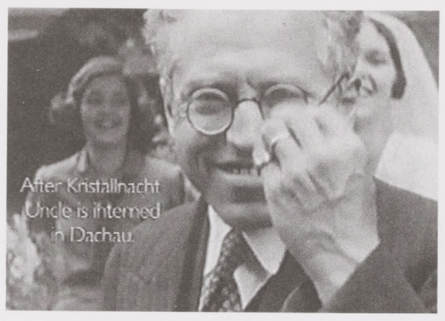
1 **crasy** Feb.3

2 **left** Feb.10

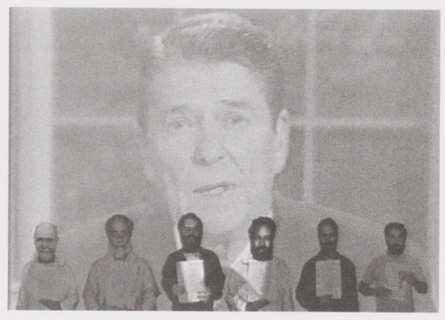
3 **death** Feb.13

4 **empathy** Feb.17

5 **missing** Feb.20



6 **atlas** Feb.24



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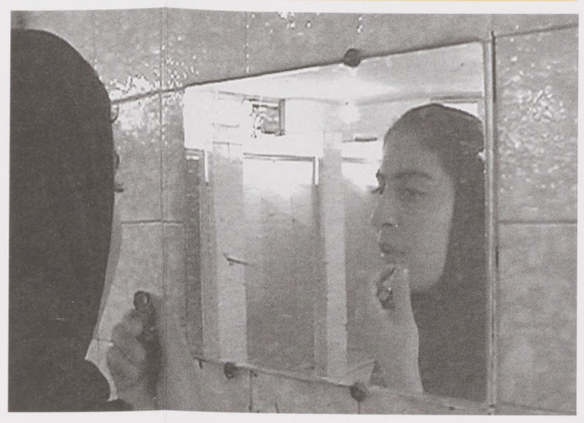
8 **site** Mar.6



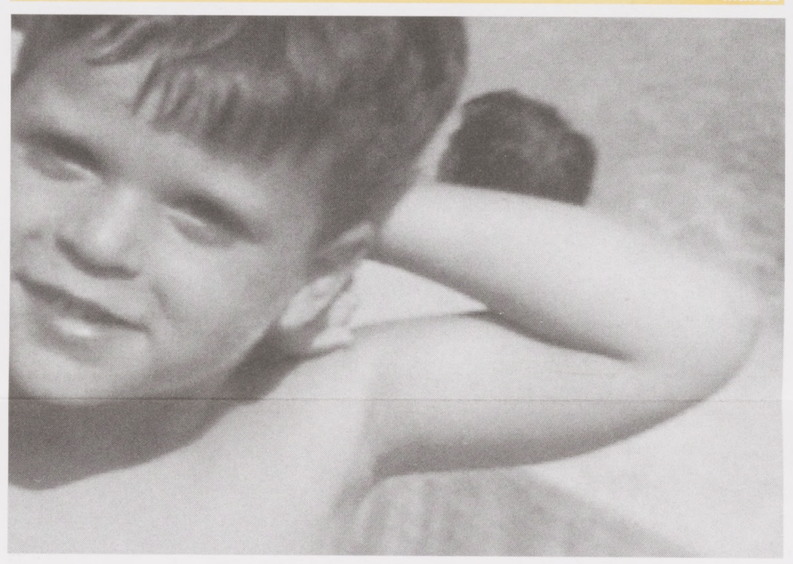
9 **x2+27** Mar.10

10 **color** Mar.13

11 **landscape** Mar.17

12 **still** Mar.24

13 **matters** Mar.31



Thursday, Feb.3 at 9:15 pm

1 ***My Crasy Life***

Yerba Buena Center for the Arts

Jean-Pierre Gorin In Person

In the film history books, J.P. Gorin is frequently mentioned for his collaborations with Godard in the '60s and '70s, but his career has been just as prolific since moving to Southern California. ***My Crasy Life*** is the third film in his "California Trilogy" (after *Poto and Cabengo* and *Routine Pleasures*). Made in collaboration with the Sons of Samoa Westside 32nd Street Gang, it mixes scripted performances with other cinematic interventions into the Long Beach lives it provocatively conveys. For Gorin, "*My Crasy Life* has at its core a commitment, radical in its simplicity: to respect the voice of its 'subjects.'" (Irina Leimbacher)

Truths of Consequence, Program 4*

Above: Gorin, *My Crasy Life*

Thursday, Feb.10 at 7:30 pm

2 **Oshima's *The Man Who Left His Will on Film***

Yerba Buena Center for the Arts

Radical politics meet radical aesthetics in Nagisa Oshima's most experimental feature, ***The Battle of Tokyo, or the Story of the Young Man Who Left His Will on Film*** (1970). In this fragmented tale, a young leftist finds the loaded camera of a comrade who leapt to his death while fleeing the police. While the young man, Motoki, obsessively attempts to retrace his comrade's political and erotic past through the experimental film found in the camera, Oshima intertwines avant-garde techniques, including projection onto a naked body, with documentary and narrative forms in an adventurous interrogation of the potential of film as a political and aesthetic weapon. (Irina Leimbacher)

Above: Oshima, *The Man Who Left His Will on Film*

Sunday, Feb.13 at 7:30 pm

3 **Follow Me to Certain Death**

California College of the Arts

Vanessa Renwick In Person

In the personal documentary work of Portland-based Vanessa Renwick, edgy and grim poetry informs a steady, deliberate stare at extreme states of existence. Humans and other animals take decisive action. Everything is a matter of life and death. Daniel Menche's thundering soundtrack propels the triple-screen wildlife epic ***Hope and Prey***. ***9 is a Secret*** ponders mystical visitations from crows and ravens after Renwick changes her name. The found footage gem, ***Britton, S. Dakota*** is constructed of haunting street portraits in a desolate town in depression era America. Also screening: two Vietnam era artifacts—Travis Wilkerson's harrowing ***National Archive, v.1*** and Warren Haack's jarring ***Selective Service System***—and Peter Kubelka's seminal culture-clash document ***Unsere Afrikareise.***

(Steve Polta)

Dialogues in the Dark, Program 7

Above: Renwick, *Britton, S. Dakota*

Thursday, Feb.17 at 7:30 pm

4 ***Empathy:* Psychoanalysts in the Limelight**

Yerba Buena Center for the Arts

Amie Siegel In Person

In her new essayistic feature ***Empathy,*** poet and filmmaker Amie Siegel (*The Sleepers*) playfully explores some of what happens between (male) psychoanalysts and their (female) patients, including the exercise of power, manipulation, and the promise of empathy. A provocative mosaic of genres that interweaves "real" documentary interviews with middle-aged male analysts, screen tests with "patients," and fictional melodrama, this film doesn't shirk from turning the camera and occasionally blunt questions on those who usually wield their power in silence. Siegel's gutsy approach includes digressions on modernism, the Eames chair, and her own authority issues. (Irina Leimbacher)

Truths of Consequence, Program 5

Above: Siegel, *Empathy*

Sunday, Feb.20 at 7:30 pm

5 **Seen Missing: Two Premieres**

California College of the Arts: **Abigail Child In Person**

The two newest works by New York filmmaker Abigail Child document a search through images to throw light on how we got into this mess. ***The Future is Behind You*** retells the story of two sisters buffeted by the tides of fascism, with personal 16mm archives of a German Jewish family from the 1930s accompanied by the music of John Zorn. ***Cake and Steak*** examines the visual details of 1950s Americans training for a life in the suburbs. Child will contextualize her work by screening Alexander Kluge's ***Brutality in Stone: Eternity in Yesterday*** and letting D.W. Griffith's unedited camera reels deconstruct his invention of narrative in cinema. (Konrad Steiner)

Dialogues in the Dark, Program 8

Above: Child, *The Future is Behind You*

Thursday, Feb.24 at 7 pm

6 **Walid Raad / The Atlas Group**

California College of the Arts (Free Admission): **Walid Raad In Person**

Walid Raad, (a.k.a. the Atlas Group), is one of the most widely acclaimed artists from the Arab world. Fusing fact and fiction, Raad creates idiosyncratic political art in the form of simulated documents and archival materials, along with videos, collages and performance pieces—some in the guise of academic lectures. Whether focused on car bombs, horseraces or hostages, his often ironic work explores the ways that film, video and photography represent physical and psychological violence in contemporary Lebanese life. Featured in Documenta 11 and IN TRANSIT 03, Raad is a faculty member at Cooper Union. Cinematheque screened Raad's *Hostage: The Bachar Tapes* in 2001.

A Co-Presentation with CCA Graduate Lecture Series and Graduate Studies

Above: Raad, *Hostage: The Bachar Tapes*

Thursday, Mar.3 at 7:30 pm

7 **Tender Visions: Two Premieres**

Yerba Buena Center for the Arts: **Nathaniel Dorsky In Person**

Nathaniel Dorsky is a San Francisco treasure. As a professional film editor, educator, and author, Dorsky's name is associated with a sublime and precise vision. For forty years he has made his own films out of tender encounters with the minute and the vast. He will join with us to present ***The Visitation*** (2002) and his most recent, ***Threnody*** (2004), just premiered at the reopening celebration of MoMA in New York. These two devotional songs will be preceded by ***Triste*** (1996), the first work of a quartet of exquisitely photographed films from the 1990s. (Konrad Steiner)

Above: Dorsky, *Threnody*

Sunday, Mar.6 at 7:30 pm

8 **A Sense of Site: From Calcutta to Afghanistan to Teheran**

California College of the Arts

Four eclectic videos explore what is typically thought of as non-place, whether urban intersections, bombing sites, or public bathrooms. Nevertheless, these are sites where things happen, the kind of things we don't usually discuss. Dominic Angerame's ***Anaconda Targets*** appropriates aerial video of a bombing run in Afghanistan while soldiers' voices reveal a horrifying callousness towards their "targets." Alfred Guzzetti's ***Calcutta Intersection*** finds suspense in his single-take observation of life on the run. Jean-Yves Clouin discovers a new use for airplanes in ***Flying Sculpture.*** Finally, Mahnaz Afzali's hour-long documentary ***The Ladies Room*** explores the lives of several marginalized women whose paths cross in the public bathroom of a Teheran park. (Irina Leimbacher)

Truths of Consequence, Program 6

Above: Afzali, *The Ladies Room*

Thursday, Mar.10 at 7:30 pm

9 **Benning x2 + 27**

Yerba Buena Center for the Arts: **James Benning In Person**

With a mathematician's love of formalism, a painter's eye, and an inimitable wit, James Benning has been making structurally elegant, visually eloquent films exploring the psychic and material histories of American landscapes for three decades. ***One Way Boogie Woogie*** is Benning's second feature, filmed in Milwaukee's industrial valley in 1977—sixty shots, each one minute long, filled with games, jokes, and the exuberance of youth. In the summer of 2004 he re-made the film with the same 60 locations and the same people. In ***27 Years Later,*** the games and jokes take on new meaning with the passing of time and age. (Irina Leimbacher)

Truths of Consequence, Program 7*

Above: Benning, *27 Years Later*

Sunday Mar.13 at 7:30 pm

10 **(e)*motional*: Women of Color Film Festival**

California College of the Arts: **Local Artists In Person**

On closing night of the 10th Annual WOCFF, local and international filmmakers grapple with latent fears and hidden heartbreaks as they ride the volatile tides between comfort and disharmony. From the struggle to reconcile past memories and reinvent future ones to the yearning for a sense of belonging, to grappling with "the perfect image," we witness the many shades between motionless meditation and emancipating physicality. Tonight's experimental works by both emerging and established artists include Rosario Sotelo's ***Fabrication,*** DiHuyen van Ho's ***The Yellow Heart,*** Larilyn Sanchez and Riza Manalo's ***Balikbayan/Homeland,*** Marianne Kim's ***Driveby,*** Michelle Dizon's ***Calibrate,*** Narissa Lee's ***For My Beloved,*** Heesoo Kim's ***Yoga Practice*** and ***Let Go,*** Alka Raghuram's ***Panchali,*** Veronica Majano's ***Two Four,*** and many more. (Linda Charmaraman, WOCFF)

Curated and Presented by the Women of Color Film Festival, Berkeley
(The Festival opens at the Pacific Film Archive, Berkeley, March.3-6.
For more info see http://www.bampfa.berkeley.edu/pfa_programs/women_of_color/)

Above: Dizon, *Calibrate*

Thursday, Mar.17 at 7:30 pm

11 **New Landscape Films from Hutton, Kitchen and Richardson**

Yerba Buena Center for the Arts

These three new films explore time and texture in the depiction of exquisite cinematic landscapes. Peter Hutton's epic ***Skagafjördur*** takes as its luminous subject the dramatic pacings of atmosphere and light over pristine Icelandic vistas. Elegantly capturing subtle rhythms and evanescent events, the film is a monumental study of land, sky and sea (in color and black and white). Emily Richardson's vigorous new film, ***Aspect,*** takes an all-over approach to composition and spatial description, using precise camera work and time-lapse photography to activate the entirety of the screen. Diane Kitchen's ***Quick's Thicket*** is a brilliantly colored ode to the visual vibrance of Mid-Western seasons. (Steve Polta)

Above: Richardson, *Aspect*

Thursday, Mar.24 at 7:30 pm

12 **Still/Here: Two Films of the City**

Yerba Buena Center for the Arts

We present the West Coast premiere of Christopher Harris's award-winning, eloquent ***still/here*** (2000). Examining suppressed histories, it documents urban loss and alienation in St. Louis through lingering shots of empty lots, abandoned houses and gutted businesses. These images are accompanied by reflective thoughts from interviews and a haunting score performed by Chicago jazz bassist, Tatsu Aoki. Paired with the beautifully meditative ***New York Portrait: Chapter Two*** (1980-81) by Peter Hutton. Together, these films inspire thoughts of the ephemeral city by alternately building it up and taking it apart. (Maïa Cybelle Carpenter)

Dialogues in the Dark, Program 9

Above: Harris, *still/here*

Thursday, Mar.31 at 7:30 pm

13 **Matters of Life and Death: *Phantom Limb* and Other New Work**

Yerba Buena Center for the Arts: **Jay Rosenblatt In Person**

Jay Rosenblatt (*The Smell of Burning Ants, Short of Breath*) is best known for emotionally riveting work crafted largely from carefully mined and rhythmically re-printed and edited educational footage. Continuing this tradition, his new ***Phantom Limb*** (2005) is a collection of reflections on grief and loss triggered by the death of a child, and it is his most personal film to date. This half-hour premiere will be accompanied by other films about life, comedies focusing on his daughter Ella, including ***I Used To Be A Filmmaker***, ***I Like It A Lot***, and ***Little Tramp***. Also: ***Worm***, ***Friend Good***, and ***Prayer***. (Irina Leimbacher)

Above: Rosenblatt, *Phantom Limb*

Funders

San Francisco Cinematheque is supported in part with generous funding from Fleishhacker Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, William and Flora Hewlett Foundation, IBM corporation, LEF Foundation, National Endowment for the Arts, Bernard Osher Foundation, Potrero Nuevo Fund of Tides Foundation, San Francisco Arts Commission, San Francisco Film Commission, The San Francisco Foundation, Andy Warhol Foundation for the Visual Arts, Zellerbach Family Foundation, the generous contributions of Cinematheque members and donors, and the cooperation of California College of the Arts and Yerba Buena Center for the Arts. Your support is essential and appreciated.

* These ***Truths of Consequence*** shows are presented in conjunction with UC Berkeley's Graduate Film Working Group Lecture Series. Jean-Pierre Gorin will give a lecture on his nonfiction work on Friday, February 4, and James Benning will give a lecture entitled *Dividing by Zero* on Friday, March 11. Both take place at 2 pm in Room 142 Dwinelle Hall, UC Berkeley campus.

FEB.MARCH.2005

SAN FRANCISCO

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